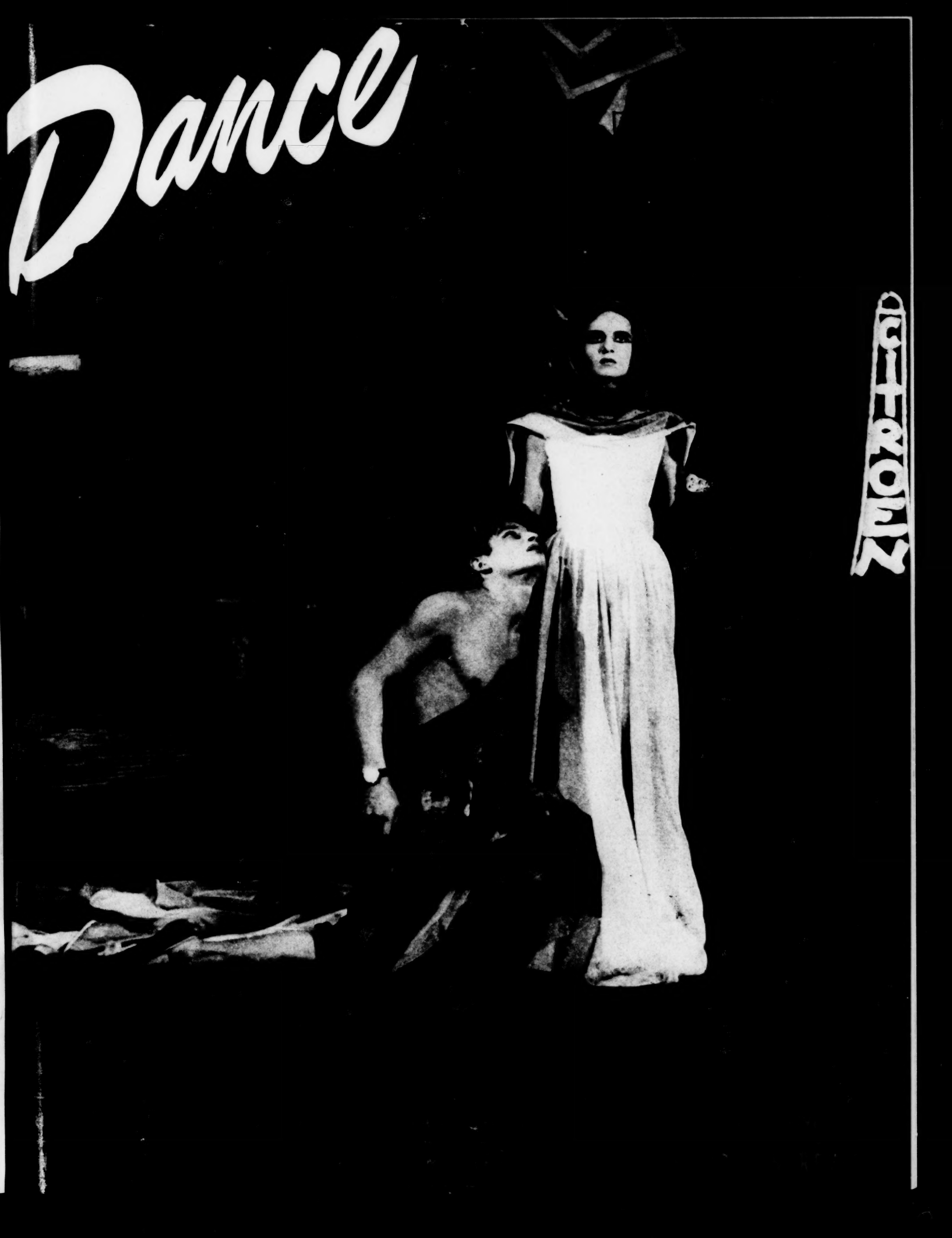
Dance



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3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
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6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
7. TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
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13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-lariats.)

(Please order by number)

26. SIGNALS. (Intermediate — Navy flag Wig Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
41. ADVANCED RHYTHM BUCK. (Rhythm peppy tempo.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)

(Please order by number)

57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). (Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)

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BOOKS

by DORATHI BOCK PIERRE

Merle Armitage's *Dance Memoranda* adds another to the growing list of beautiful books designed by this connoisseur of arts.

Mr. Armitage has had quite as interesting a life as many of his subjects, and time may very well show a large contribution made to the arts through his own appreciation and presentation of them to audiences of spectators and readers. He was for a time a very careful impresario on the west coast — he was also a cattle raiser. He has designed a number of arresting books, among them a technical book on ships. He first designed a dance book called *Modern Dance* in 1935, written by Virginia Stewart, and this was followed by *Martha Graham* which he both designed and edited.

His great love has always been the dance. One of his earliest and most vivid recollections was seeing a performance of Gertrude Hoffman, the American girl whom Morris Gest surrounded with Russian dancers including Alexis and Theodore Kosloff, Baldina, Lydia Lopokova and Novikoff in Scheherazade, Prince Igor and a divertissement, the first of the Russian dancers to startle America. Mr. Armitage was so enthralled that a few years later when Diaghileff's company toured the country, he attached himself to the troupe in a minor capacity.

Dance Memoranda starts with these memories and presents his critical appraisal of a number of great names in the dance firmament. After a brief historical introduction comes a parade: Duncan, Diaghileff, Nijinsky, Stravinsky, Pavlowa, St. Denis, Fokine, Bolm, Massine, Balanchine, DeMille, Kirstein and Graham. The too brief presentations of these artists make very interesting reading but offer no factual or new data for the person seeking information.

The text is followed by "The Album" of ninety full page photographs under three headings: The Ballet, Modern Dance and Portraits and Persons. Some of these pictures you have seen before, others are new, but all are well chosen.

The next section of the book is "The Gallery" showing photographic reproductions of art objects through the ages which have depicted dance.

For no apparent reason Mr. Armitage has chosen to close his book with two pages of "Ballet Nomenclature." Too brief, too incomplete, there seems no excuse for its inclusion in such a book. Acknowledgments and an index complete this beautiful book.

Containing some 275 pages, 58 of them are given over to text, most of the remaining pages to pictures. A certain mark of an Armitage book is the careful choice of type, excellent and eye-arresting design and handsome mounting. This book was edited by Edwin Corle, printed in offset and published by Duell, Sloan and Pearce, N. Y., 1947. and is another "collector's item" for book collectors, dancers and dance lovers.

* * *

The Theatre of Eugene Berman is a publication by the Museum of Modern Art. The appreciative foreword written by Dr. George Amberg, curator of dance and theater, points out an obvious truth too often overlooked or ignored by artists designing for the professional theater—that a procenium arch is not a frame for an easel painting. No matter how great the fame of a painter, when he designs for the stage his painting is a backdrop for what is to be performed upon the stage in front of it. If the artist is so preoccupied with his own creation, or if he arbitrarily chooses to ignore the purpose of his design, it becomes as far as the stage is concerned, bad art.

Dr. Amberg points out that Mr. Berman's theatrical style has a certain relationship to artists of the Renaissance and Baroque periods. They are inclined to have too much detail. They all lean heavily upon architectural design and device (as his *Romeo and Juliet* design), but he also possesses the purely theatrical technique of giving his designs dimensions upon the stage that create space and make the dancers important within that space.

Mr. Berman's first scenery for ballet was Lifar's *Icare* in 1938 for the Ballet Russe de Monte Carlo, and this has been followed by a distinguished list, including: Ashton's *Devil's Holiday*, Balanchine's *Concerto Barocco, Danses Concertantes* and *Le Bourgeois Gentilhomme*, Tudor's *Romeo and Juliet*, and a new design for the Ballet Theatre's production of *Giselle*.

The book has a paper cover, contains 32 pages, all but 6 of them reproductions of Mr. Berman's works, Published by the Museum of Modern Art, N. Y., January, 1947.

DANCE, published monthly by The Rudor Publishing Company, 520 W. 34 St., New York 1, N. Y. Rudolf Orthwine, President and Treasurer; Lillian Orthwine, Vice-President; Jacob Landau, Secretary. Reentered as second-class matter February, 1946, at the Post Office New York, N. Y., under the act of March 3, 1879. Copyright, 1945, by the Rudor Publishing Co. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3, two years $5; Pan-American and Canada, 1 year $3.50, two years $6; other foreign, 1 year $4, two years $7. Single copies 25 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on wrapper of last magazine received

DATE LINES

Simon Semenoff, who has danced with every ballet company ever heard of by human ears, and this includes Ballet Theatre, Ballet Russe de Monte Carlo, Original Ballet Russe and International Ballet, premiered his ballet school in Santa Monica, California a few weeks ago. A scintillating baptismal party took place, replete with confetti, champagne, and Beluga caviar. Photos appear elsewhere in this issue. Mr. Semenoff appeared recently on the screen as the French boxer in the film, "The Great John L."

* * *

Jose Limon's girl friend had to drag him to his first modern dance recital, it says in Time *Magazine for March* 3, 1947. *That was* 17 *years ago. He watched the great German dancer Harald Kreutzberg do his "Angel of Last Judgment", turned to the girl and said: "Charlotte, My God, that's what I want to do!" That kind of dancing, he decided, "looked like something a man could do without being ridiculous". Far from being ridiculous, he is now hailed as one of the best male modern dancers of our times.*

* * *

The *Hobo News*, too, comes out flat-footed with a front-page spread on Vera Love. Under a glamorous pic, it says, "The chief benefit of dancing is to learn how to sit still." Vera did not say this. Dr. Johnson did. But its just as true today as it ever was; nobody sits still so thoroughly as a ballet dancer who's just been through a hard rehearsal. Pope has a different view. He says: "Those move easiest who have learned to dance".

* * *

John Pratt, *gifted designer who does costumes for* Katherine Dunham *and her company, created the costumes worn by* Markova, Dolin *and* Eglevsky *in* Jerome Robbins' *new opus, Pas de Trois* ..... Valerie Bettis, *first modern dancer ever to have been engaged by a ballet company as choreographer, was feted by the direction of the Monte Carlo Ballet Russe early in March* ..... *The same company gave a reception for* Antonia Cobos *late in March, on the eve of the premiere of her new ballet,* Madronos. Castillo, *noted designer, did costumes for this new work* ..... Lenwood Morris, *leading dancer in the* Katherine Dunham *company, recently copped off the chance of a lifetime, when* Katherine Dunham, *who had been engaged by Century Productions to choreograph seven dances for a picture called "Samba" in Cuba, was unable to go because she couldn't be in two places at once.* Lenwood *went in her place to direct, and will also appear in some of the dances* ..... *After an absence of eight years,* Trudi Schoop, *celebrated Swiss comedienne, marked her return to America with a performance at the Brooklyn Academy on March* 25*th. The program was given over to a new dance farce,* Barbara, *the story of a poor shop-girl who finds happiness in her ability to make people laugh.*

* * *

The pupils of Mme. Bronislava Pojitskaya, widow of Mikhail Mordkin of beloved memory, appeared in recital at the Master Institute of United Arts on March 9th in a lively program, in which such dancers as Danielle Budd, Martha Mathes, Arlene Isaacs, Viola Verohovitz, Barbara Eilenberg, Julia Washeld and Ruth Rosenheim were outstanding performers ..... Leticia appears in a program of Asiatic dances on April 15th at the Barbizon-Plaza, accompanied by guest artists Ragini Devi and company with Gina, Michiko, and Taneo ..... Ella Karabel introduced a new *Danse Espagnole*, written expressly for her by the Italian-American composer, Giovanni Pompeo, at a concert of the Bay State Symphony Orchestra in Symphony Hall, Boston, on March 16th ..... Tai Ai-lien, Chinese dancer, gave her first public performance locally on March 15th at the Brooklyn Academy ..... Jan Veen, supported by Adele Hooper, Harry Coble and company appeared on April 9th at Jordan Hall, Boston, in a program consisting of music by living American composers. The programme included *19th Century Dance Suite, Two Discussions, Little Lulu* and *Hudson River Legend* ...

* * *

From Chicago, ANN BARZEL writes: Ruth Page gave her program of Dances with Words and Music in Dallas on March 6th .... Ballet dancer Carol King is dancing in Chicago's Copacabana. Her numbers include a Chopin *Nocturne* ... Eleanor Powell has been tapping at the Chez Paree ..... Ray Bolger gave a lecture-demonstration on the dance in musical comedy for the Renaissance Society at the University of Chicago ..... On the same series, DANCE's Associate Editor Ann Barzel gave a lecture on classic ballet. The intrinsic theatricality of a ballet class was proved when to illustrate the talk a group of twelve dancers went through a complete class on the stage of Mandel Hall. They went through everything from plies at the bar to fouettes, and ended with a suite of variations from classical ballets. The climax was the *Swan Lake pas de deux* beautifully danced by Edith Allard and Thomas Armour ..... Charles Weidman and his group were presented at Mandel Hall on March 15th by the Chicago Dance Council.

* * *

Information concerning the choreographic competition to be held in Copenhagen in June may be obtained by writing to M. Pierre Tugal, Curator, Archives Internationales de la Danse, 6, Rue Vital, Paris XVIe, France. The competition is open to all choreographers and masters of schools of dancing with no restrictions as to nationality or the tendency or school of dancing to which they belong ..... The American Folksay Group of the American Youth for Democracy announces a Spring recital entitled "Folksay", to be presented May 9th at the Fraternal Clubhouse in New York ..... Alexandra Danilova, was guest speaker a meeting of *Balletiana* on March 2nd. Mme. Danilova spoke about her ballet training in Russia, her years with Diaghilev, her impressions of ballet in the United States. She was eighth in a series of guest speakers who have addressed the members of New York's only non-professional, non-commercial ballet organization. Readers who are interested should contact Rhoda Epstein, President, 24 West 75th Street.

* * *

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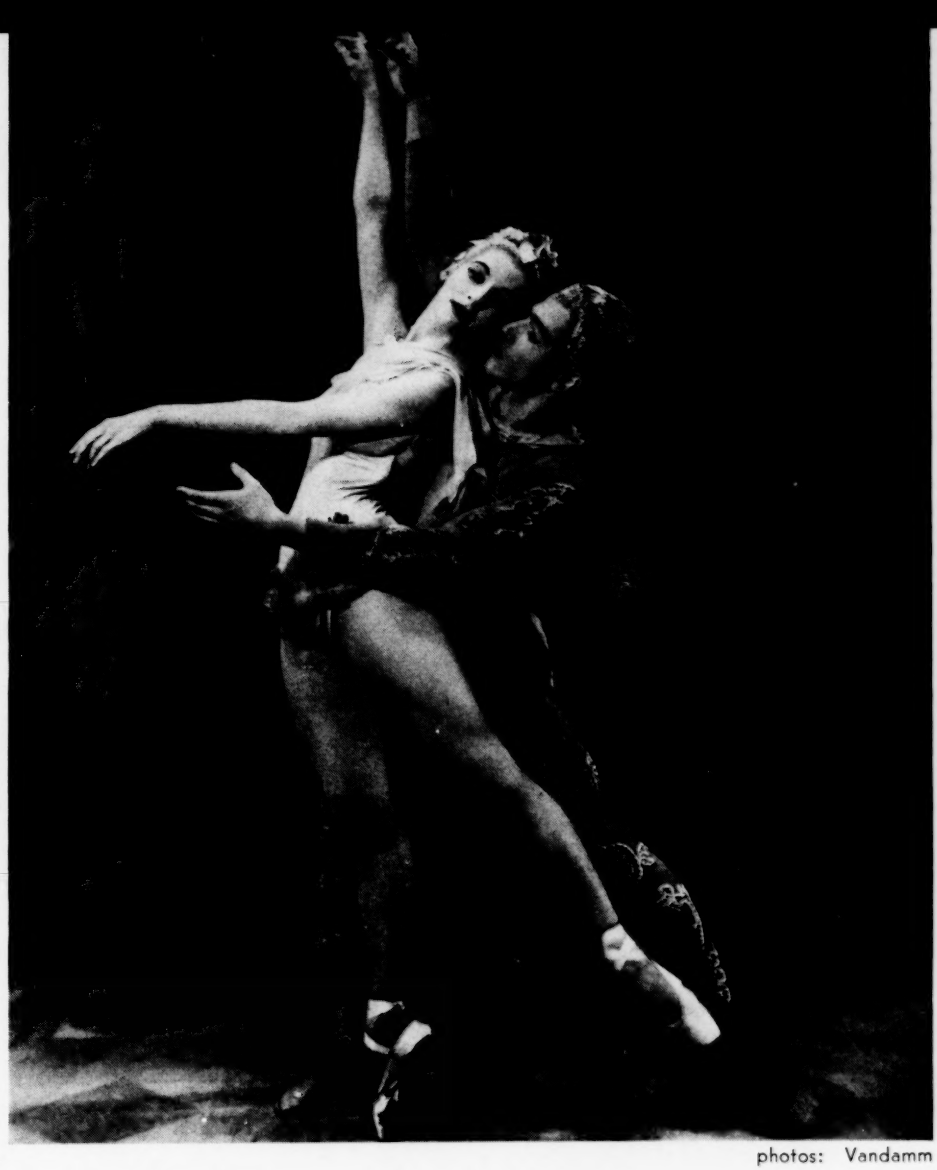

photos: Vandamm

Lovely MARY ELLEN MOYLAN, in adagio with FRANCISCO MONCION, as they appear in the George Balanchine dances in "Chocolate Soldier", recently revived, to critical huzzas, at the Century Theatre. Below: Soloists and ensemble in the Slavic Dance in Act 2.

NOTES IN PASSING.....

The School of Hillbilly Criticism: All the equipment you need to criticize the dance is a portable typewriter and a corner in any editorial department, if a couple of recent lulus lifted right out of the local press, are any prime example. Whoosis opens his discussion of the recent Martha Graham season by announcing (in the Daily News): "Gee, it's great to be ignorant and see a Graham concert". This is the honest-type hillbilly. The other kind, in a recent issue of a local trade magazine, spits and grimaces at Lincoln Kirstein and the Ballet Society. Kirstein's sin appears to be that he did not give this critic(!) a free ticket. Also, "he wants to keep Ballet Society an hermetically sealed operation", it says. Democracy is somehow dragged in to shame the hot-house decadence of the Society, as though it were the toy of a Tzarist society, instead of being what it is, a laboratory dedicated to the use of "advance-guard ideas, methods and materials". Speaking unofficially for the rabble (that's us), we applaud the efforts of Mr. Kirstein and any other undemocratic tyrant who offers to raise the level of the arts above the sub-zero stratum into which they show an inclination to dive, without the hard discipline of the laboratory. And those of us rabble who suffer from total recall, as your hillbilly may not, recall that it was the "hothouse" atmosphere of the Imperial Russian school which revitalized ballet in an era, not so long ago, when long exposure to popular tastes had brought about its virtual atrophy. To go even further back, if necessary, was it not the "hothouse" atmosphere of the Medici court, and the court of the Louis which brought forth and nourished an art which has survived a matter of five hundred years to bring undiminished delight to contemporary audiences?

Guess we'll string along with Ballet Society, if nobody minds. Take it away, Kirstein!

* * *

PARTYtime: *Like a rash on the vernal landscape, the season broke out in March in an epidemic of parties. The most lavish party, the one most likely to be talked about until amnesia or old age take hold, was the gala Danielian fete, given in honor of the members of the rank and file, of all things, in the Monte Carlo Ballet Russe. Anybody can give a party in honor of a celebrity(ies) but not iconoclast* Leon Danielian. *So in honor of the hard-working corps-de-ballet, the gorgeous Wickweyer studio in the Hotel des Artistes threw open its doors on Sunday, March 23rd to admit a host of celebrants so large that even the vast acreage of the studio could barely suffice to contain the parade. A finer lot of luli kebab and other Armenian delicacies like pilaf and grape leaves wrapped around ground chestnuts (we think) never went the way of all flesh. All this and oriental drinks smelling amazingly of roses and saffron, among others. From the ceiling hung a candle-lit candelabra from which it occurred to no one to swing, at least not before our exit at 4:00 a.m. Ballerinas* Danilova *and* Krassovska *of the company were present, attired in jewels which, for size, suggested neon lights; likewise* Franklin, *was present, happily wrapped around a dish of luli kebab, like a sensible man should be. Other well-known dancers observed from time to time were* Lucia Chase, Valerie Bettis, John Taras. *The non-dancing celebrities present included among them such prominent names as actors* Helmut Dantine *and* Scott McKay, Bernardo Segall *and* Leo Smit, *composers,* Oliver Smith *and* Antonio Castillo, *designers,* Myra Kingsley, *the astrologist,* Rudolf Orthwine, *publisher of DANCE, artists* Alex Gard *and* Val Arms, *noted photographer* Constantine, *regisseur-generale* Gordon Hamilton *of Ballet des Champs-Elysees, and writers* Edward Alden Jewell *and* Norris Houghton. *Photos of this gala carousel appear NEXT MONTH.*

* * *

Will somebody please tell us where we can find Paul Love? Come out, come out, wherever you are, Mr. Love! for the luv of Mike.....

* * *

BALLET SOCIETY'S Bulletin No. 4 declares that the Society is in receipt of a letter from Romola Nijinsky, asking for aid. Ballet Society is arranging for a food parcel to be sent to the Nijinskys monthly in care of the military authorities, to Schloss Mittersill, Mittersill, Vienna, Austria, where the Nijinskys are housed..... The Society's third event of the season took place on March 26th at the Central High School of Needle Trades. The programme included three new works, *The Minotaur, Highland Fling* and *Zodiac. Minotaur* was staged by John Taras, instead of by George Balanchine, as originally planned. Balanchine is currently directing at the Paris Opera; he could not be in New York to compose this ballet..... This makes the second minotaur to make his appearance inside one month on the local stage, the first having been the "creature of fear" in Martha Graham's *Errand into the Maze.* Is this supposed to indicate a trend, or what?

* * *

MICHAEL POWELL, British producer, is in New York in quest of a ballerina who can act. *He is interviewing dancers in the musical comedies and ballet companies. The lucky girl is assured of overnight stardom, who wins the leading role in* Red Shoes. *Anton Walbrook has been signed to the leading male role. According to Powell, the part calls for a beauty, an actress, and one who can speak English well. Well.*

Dance

VOLUME XXI April, 1947 NUMBER 4

RUDOLF ORTHWINE, Editor and Publisher

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COVER: The Young Man meets Death under Parisian skies. Jean Babilee and Nathalie Philippart, leading dancers of the Ballet des Champs-Elysees, portray the Jean Cocteau characters in the coming season of this French company. Photography by LIPNITZKI, Paris.

ANNOUNCEMENT

I AM PLEASED to announce the engagement of Miss Helen Dzhermolinska as Executive Editor and Miss R. S. Sands as Advertising Manager, as of March 10, 1947.

Miss Dzhermolinska during her term of office on AMERICAN DANCER in 1941 was Assistant Editor and in 1942 was Editor of the combined DANCE MAGAZINE and AMERICAN DANCER.

Miss Sands is also known to readers from past performance. She has been Advertising Manager and Editorial Adviser on DANCE during her former term of office from February 1945 to May 1946.

I have been advised that statements have been made by the former editor to the effect that DANCE is either temporarily discontinuing publication or withdrawing from the newsstand circulation. The former editor was quoted by one of the local newspapers to this effect.

These statements are entirely false and without foundation.

Under the management of the newly appointed executives of DANCE we anticipate expansion, not retrenchment. The present Editor and Advertising Manager of DANCE are individuals who have been genuinely interested in the dance and have been closely associated with the dance world for many years. Their knowledge and sincere interest cannot help but revitalize a magazine which shall be what it is intended to be, a genuine medium of expression for every section of the dance world.

If the many letters of congratulations received by me are any criteria, apparently a great many persons in the dance field agree with me that these appointments are significant and progressive.

I take this opportunity to thank the many friends of DANCE MAGAZINE for their loyalty and continued interest and support.

Sincerely,

Rudolf Orthwine

Editor and Publisher.

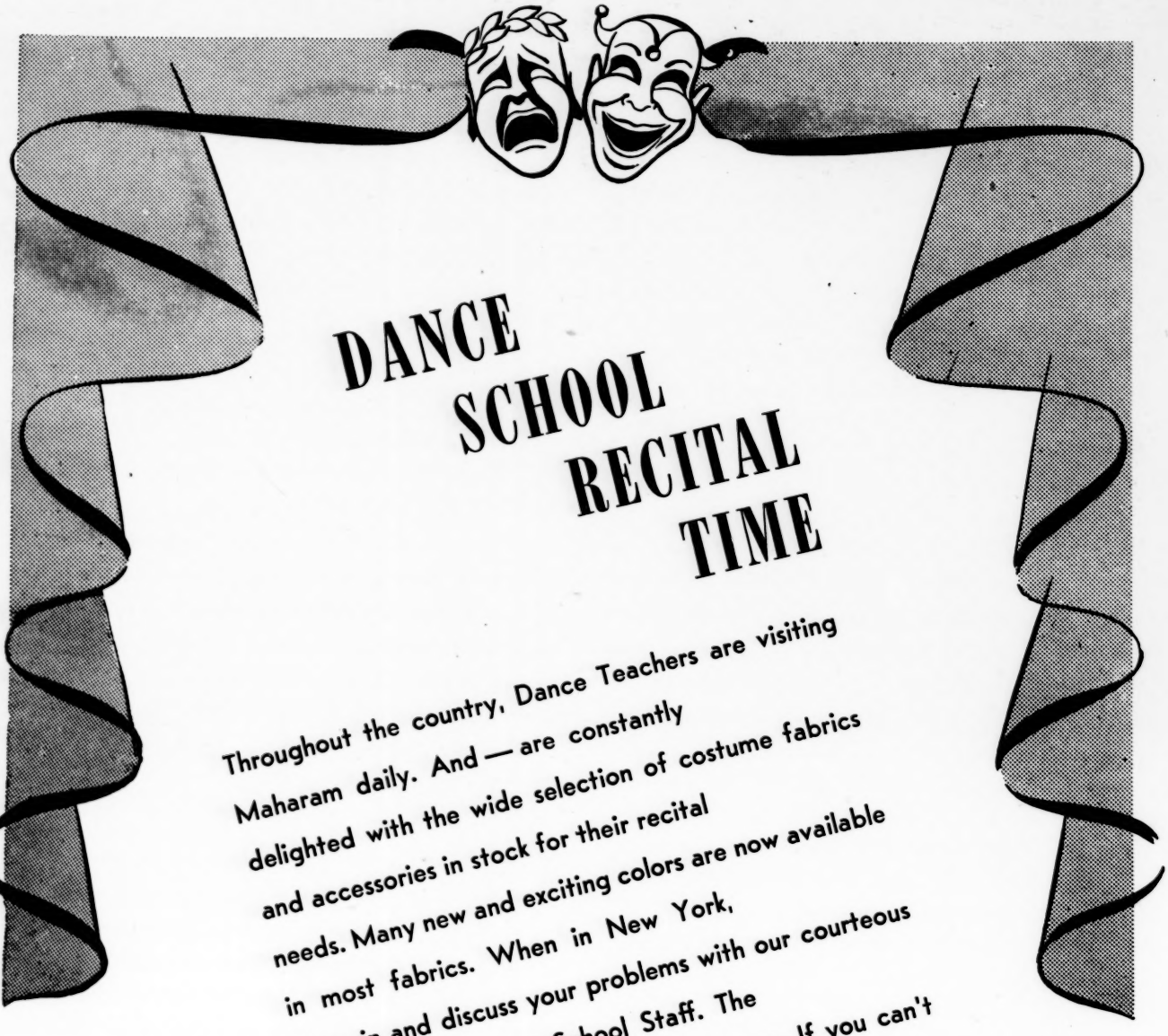

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photo: Lawrence Colwell

Static moment from "Virginia Sampler", with choreographer Valerie Bettis as the Unidentified Lady on Horseback, downstage center. The horse is likewise unidentified. At right of stage, Marie-Jeanne and Patricia Wilde.

THE SEASON IN REVIEW

by REED SEVERIN

MARTHA GRAHAM and Company, Ziegfeld Theatre, February 24-March 8.

On February 16th, the Ballet Russe de Monte Carlo arrived at the New York City Center to begin a languid six-week season. During this period, S. Hurok presented Martha Graham and her company at the Ziegfeld Theatre for one week, starting February 24th. In spite of ballet competition, audiences were so large and enthusiastic that the engagement was extended for three days, from March 6th to 8th. Since it was Graham who provided most of the genuine dance excitement in the past month, I shall deal first with her, concentrating on the season's premieres and revivals.

Errand into the Maze, first presented on February 28th, I consider the most interesting of her newest works. It is a compact, mystical little piece about a woman's conquest of fear. As such, it affords enormous scope for Graham's highly plangent personality. The work starts slowly, mounting in intensity, until finally there occurs one of the most stunning scenes I have ever witnessed in dance. Miss Graham does physical battle with her creature of fear, represented startlingly by a Minotaur. She grips her toes around his knees, clutches his throat, her back to the audience, her elbows extended at right angles. Relentlessly she presses him all the way down to the ground and then bestrides him.

Gian-Carlo Menotti has composed a melodramatic score, which is a minor tour de force all by itself. Noguchi's effective, economical set is his best yet for Graham.

Cave of the Heart, premiered last spring at a Columbia music festival under the title *Serpent Heart*, was first given on February 27th in its revised form. For me it might just as well have been called *Cave of Sleep* (with apologies to Tchelitchew), though I admit that its effect on the rest of the audience did not seem to be

photo: Maurice Seymour

photo: Walter Owen

From left to right: Frederic Franklin and Marie-Jeanne in "pas de deux" from "Baiser de la Fee"; Ruthanna Boris in solo in "Night Shadow"; Pauline Goddard and Herbert Bliss in the Romanesque from "Raymonda". All were seen with the Ballet Russe de Monte Carlo this Spring at the City Center.

nearly so soporific. But I only began to wake up toward the second half, when Yuriko, Martha's victim, got murdered.

The story of the ballet is based on the familiar Medea legend, although some claims have been made that it bears a closer relation to a poem by Robinson Jeffers. Whatever the case may be, the program has omitted all references to its classical source. Graham dances the "adventuress" (Medea), Hawkins is the "adventurer" (Theseus), Yuriko the "victim," and May O'Donnell plays the "chorus".

According to the program note, "this is a dance of possessive and destroying love, a love which feeds upon itself and, when it is overthrown, is fulfilled only in revenge". Does this explanation remind you of movie trailers from the thirties announcing the newest Garbo tragedy?

The weakness of *Cave of the Heart* derives chiefly, I think, from Graham's retrogression to the style of earlier, inferior works. Much of its movement is repetitious; the dramatic treatment is not unified though it is conventional; the characters outside Medea are amorphous. The Samuel Barber score, commissioned by the Alice M. Ditson Fund, isn't much help either. Noguchi's theatrical set, on the other hand, is. For Miss Graham he has devised a great golden halo in which she imprisons herself at the end.

On February 26th, *Stephen Acrobat*, a solo dance choreographed and performed by Erick Hawkins, had its premiere. He was accompanied by Robert Richman's poetry (intoned sepulchrally by his "trainer", Anthony Mannino. perched on top Noguchi's circus platform) and Robert Everett's music.

James Joyce's "Stephen Hero" is probably the source of the title. But it looked more like "Hawkins's Wake". I did not understand it, although Mr. Hawkins worked very hard to communicate whatever it was he had in mind. Part of the time he monkeyed around with a bright crimson apple, which reminded me of the coconut Fokine's "blackamoor" plays court to in *Petrouchka*.

Of the season's two revivals, I greatly preferred *Primitive Mysteries*. This great work was equivalent to a premiere for me; I never saw it when it was first produced in 1931 or on subsequent occasions. Although I cannot compare this production with previous ones, I have concluded that this early Graham work ranks with the best. Out of her travels in the Southwest grew the inspiration to create a beautiful dignified dance celebrating some of the religious rites of the Indians who lived there. The patterns are simple, the movements primeval and astonishingly economical, the handling of the large female ensemble equally remarkable. Louis Horst's excellent score goes back to native sources for its themes and atmosphere. The decor consisted of a plain blue backdrop and some very ingenious lighting effects.

Not so much can be said for the other rival, *El Penitente*. This work concerns the rites, including crucifixion, of an ancient sect in both Old and New Mexico. I found the action involved, perhaps because of Pearl Lang's poor differentiation of the "Mary figure" as "Virgin", "Magdalen", and "Mother". This performance shows what happens to some Graham works when other dancers attempt to dance her roles.

A few words should also be said concerning "*Dark Meadows*", which has given me much food for thought since its premiere a year ago. In the interval it has held up as one of the most fascinating dance works of the decade. I have discovered that no one working in the dance today, with the exception of George Balanchine, has Graham's power to invent kinesthetic movements that are a pleasure to watch for their own sake.

For the first time Graham has used a ballet corps as such. Apparently she has now reached that stage in her personal revolution where she feels free to borrow very slightly from Petipa, and this is all to the good. Because her ensemble and leading characters are given more interesting things to do in their own right, the suspense does not flag when she is absent from the stage.

For drama she leans on nothing more than the suggestion of a plot. By abstracting the essence of her meaning, by partially objectivizing her approach, she follows the basic principle that it is the illusion, not the story, which counts. Stripped of the metaphysical double-talk which invariably, and harmfully, accompanies the introduction of every new Graham work, *Dark Meadows* appeared to me a ballet of violent sexuality, of a search for immortality through religion and reproduction. But because the illusion is absorbing, it doesn't really matter.

By abjuring the literary quotation, she avoids throwing the audience off the track, by stimulating them to react intellectually and interpretively. She is still overly preoccupied, though, with symbols, most of whose meaning are lost on the audience. They act not to clarify but to distract and confuse.

The Chavez score, which I disliked a year ago, now seems perfect for its strong rhythmical background and its earthy style. Noguchi's decor is admirable for Graham's purposes.

The repertory also included *Punch and the Judy, Every Soul is a Circus, Deaths and Entrances, Herodiade, Appalachian Spring,* and *Letter to the World.* All in all, a most encouraging season.

MONTE CARLO BALLET RUSSE, February 16-March 16.

The deadline for this review occurs before the premiere of *Madronos,* by Antonia Cobos, but I have seen enough of the Ballet Russe de Monte Carlo's spring season to draw my conclusions.

This company has been making history in at least one respect: it has been making money. Ballet companies have come and gone, but deficits have gone on practically forever. No one will begrudge the company its sold-out houses, but one does begrudge the way corners are cut to show a profit. Black figures in the account book have a habit of adding up to blacker marks in the critical summing-up.

With the general guiding policy of the organization I have no bones to pick. The aim, apparently, is to present a repertory of classical ballet balanced by works of American choreographers. What concerns me is the expediency shown in executing this policy.

This season's production of *Virginia Sampler* (March 4) underlines the main problem. It was courageous of Mr. Denham, in the first place, to commission Valerie Bettis, a modern dancer, to choreograph the ballet. But what happened in carrying out the project?

First, Miss Bettis was not given ample time for rehearsing the corps. With only four to five weeks at her disposal, it is easy to understand why Ballet Theatre's Antony Tudor was able to include a far greater proportion of modern dance in *Pillar of Fire.* He had two years to work with the company on this single modern ballet.

The Funeral Scene from Ruth Page's "Frankie and Johnny". The ubiquitous Johnny refuses to stay put in his coffin.

Of course, Miss Bettis didn't have a very good idea to start with. Her plot is a twist on Agnes de Mille's for *Rodeo;* the dramatic line is not sustained; and there are a good many cliches from both ballet and the modern dance. The story, by the way, embroiders a few of the minor impacts of westward-seeking pioneers on the landed gentry of the Virginia Tidelands. By this token it commits what is becoming the cardinal sin: the trite equation of ballet Americana with cowboys, Daniel Boone, and the great Wild West.

The choreographer herself, dancing the role

of "an unidentified lady on horseback," provided the most interesting moments. Her vitality was not matched by either Maria Tallchief or Vida Brown, subbing on occasion for her. Marie-Jeanne seemed unhappy in the role of "a young girl," but Leon Danielian's "frontiersman" and Franklin's "bachelor" were altogether satisfactory.

"Spotty" is the word, I think, for Leo Smit's score, which sounded to me like grade B Copeland.

Charles Elson's sets and costumes were prepared in only three weeks' time. The result was a dirty-blue backdrop showing a pastoral, perspective-less background, and there were no wings at all except for the brown-velvet curtains owned by the house. The stock period costumes looked rather garish.

It is true that ingenious inventions in stage designing are sometimes produced under the pressure of little time and money. Yet compare this hit-or-miss method with Diaghileff's method of experiment.

Parade, a succes scandale of 1917, employed the talents of two men who had never before created for ballet — Picasso and Satie. But they were given several months for intensive collaboration in accordance with Diaghileff's insistence on a perfect synthesis of music, decor and choreography.

In line with its admirable policy of promoting young American choreographers, the Monte Carlo has been featuring American Choreographers' Nights. Again, in execution, disheartening things have been happening. Because of poor dancing by a cast completely changed from the original (except for Marie-Jeanne), Todd Bolender's maiden effort, *Comedia Balletica*, has lost most of its charm.

De Mille's *Rodeo* is now only a gloomy

photo: Maurice Seymour

Sketches reproduced on this page and the next are pen and ink impressions of "Chocolate Soldier" by MARY ELLEN MOYLAN, the show's ballerina-artist.

photo: Maurice Seymour

shadow of its former self. One reason is that Dorothy Etheridge is no longer dancing the part of "the cowgirl." Vida Brown's interpretation is flat, while Nora White's does not stress the femininity underlying the tomboy clothes. Kokic, however, I find 100 per cent stronger as "the hea dwrangler" than Magallanes, while Herbert Bliss makes a very acceptable "champion roper" in place of Frederic Franklin.

Ruth Page's *Frankie and Johnny* agreeably surprised me by holding up better than the rest. *The Bells*, also by Miss Page, had a kind of second premiere this season. The work has been superficially revised since last fall, the action clarified and pointed up and the playing time shortened. I am afraid that it is still pretty much of a horror.

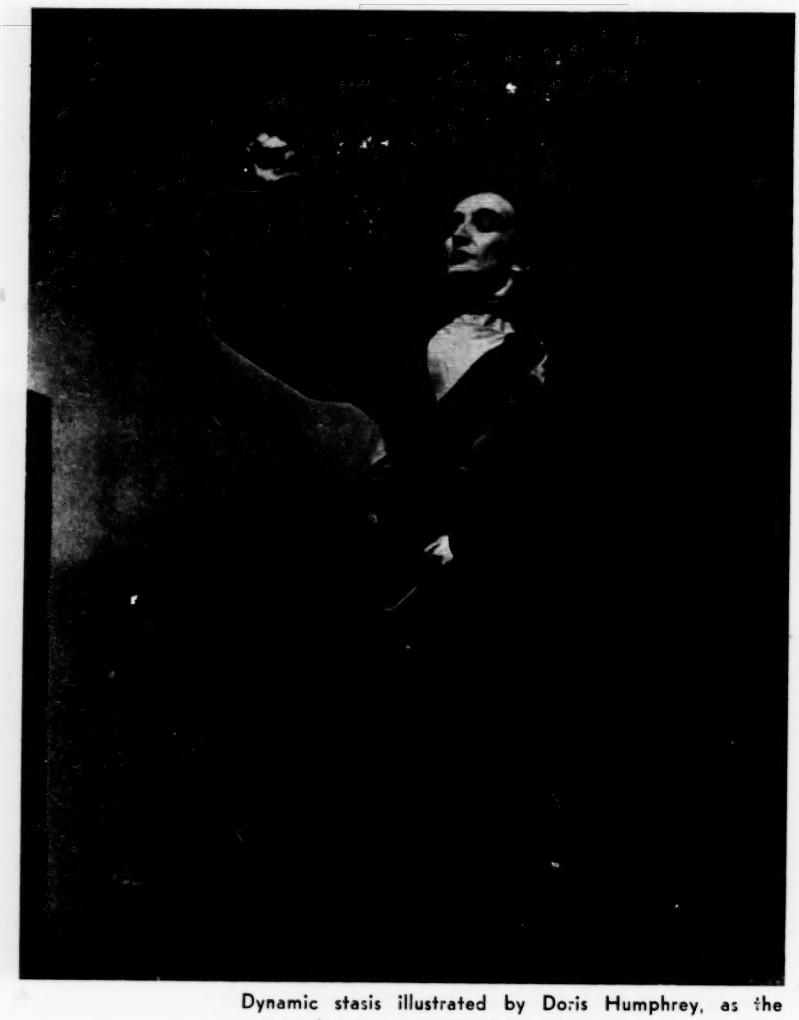
The Monte Carlo also displayed courage a few years ago by engaging as choreographer George Balanchine. His classical style is not exactly calculated to appeal to the musical-comedy crowd, whose numbers are legion. Lincoln Kirstein is absolutely right, I believe, when he claims that Balanchine's modern classical works, such as *Serenade*, *Ballet Imperial*, *Mozartiana*, *Concerto Barocco*, and *Danses Concertantes*, will serve as the base for future repertories much as the works of Pepita and Ivanov have served in the past.

Well, Balanchine is no longer actively associated with the organization. The initial impetus and inspiration his direction gave the company have now worn off. And so his ballets, the company's chief artistic asset, are being permitted to slowly go to pot. To be effective, they require the very highest standards of technique. This season I have noticed a lack of unison of movement, blured rhythms, and no precision.

(continued on page 37)

Photos to the left, pages 14 and 15: Leon Danielian and Ruthanna Boris in "Serenade"; Alexandra Danilova and Nicolas Magallanes in "Night Shadow".

DANCE DYNAMICS



Dynamic stasis illustrated by Doris Humphrey, as the matriarchal figure in "With My Red Fires".

by WALTER TERRY

A great many student dancers and young professionals wonder why they are not stars. Critically, they eye the ballerina or the premier danseur and arrive at the conclusion that the stars are really not very good and that they, the students, are much more skillful. To a degree, these youngsters are probably right in believing that they are more skillful, if by more skillful they mean more acrobatic, and that is their folly, that they confuse acrobatics with dancing. I know of many students who can execute an endless number of pirouettes, who can leap high into the air, who can balance on pointe for measure upon measure of music, yet not one of them is half as exciting as Danilova dancing a double pirouette, Youskevitch leaping easily or Markova pausing exquisitely in arabesque. Naturally, physical agility is essential and virtuosity plays an important part in certain dances, but other factors, those which the students ignore or have not yet learned, are of far greater concern to dance.

Too many young dancers, I fear, fail to realize that, in a sense, they are working with a vocabulary, a vocabulary which, at times, can be compared with words and at others with tones. It is obvious that a vocabulary in itself means nothing and conveys nothing, but that when it is assembled into patterns it has order and becomes literature, music or choreography. At this point the actor, the musician or the dancer take over from the writer, the composer and the choreographer and bring the material to life. As the actor makes use of inflection in his delivery of a speech, as the musician provides his playing with appropriate tonal shading, so must the dancer provide his dance measures with pertinent inflections and dynamic coloring. Music without pulse, without change in degree of loudness or softness would be incredibly dull or hypnotic at best. An actor, speaking in a monotone, no matter how perfect the diction, would be equally unaffecting. It follows that the dancer who fails to give accent to his movement phrases and who fails to vary the degree of intensity with which he accomplishes a movement is certain to be as unrewarding no matter how accurate his muscles may be. Successful dancers realize this or at least instinctively follow such necessary laws of dramatic communication; the student, on the other hand, is inclined to master dance movements rather like the American student memorizes his one hundred and forty-four irregular French verbs—he can rattle them off, but he cannot use them as they are meant to be used.

On several occasions I have stated that the arabesque is rarely danced the same way twice, that its inflection and the degree to which it is energized varies in accordance with its place in a pattern, with its direction, with the dramatic theme of the ballet (or scene or episode) and with the style of the work. These are but a few of the factors which may govern the way an arabesque is danced. Geometrically it may change but little, that is to say, that the lines it describes in space are still those of an arabesque; the energy which creates those lines, however, is expended differently. For example, an arabesque may be used as a gesture of command or, if it is directed toward another figure, it may suggest yielding love. It is obvious that

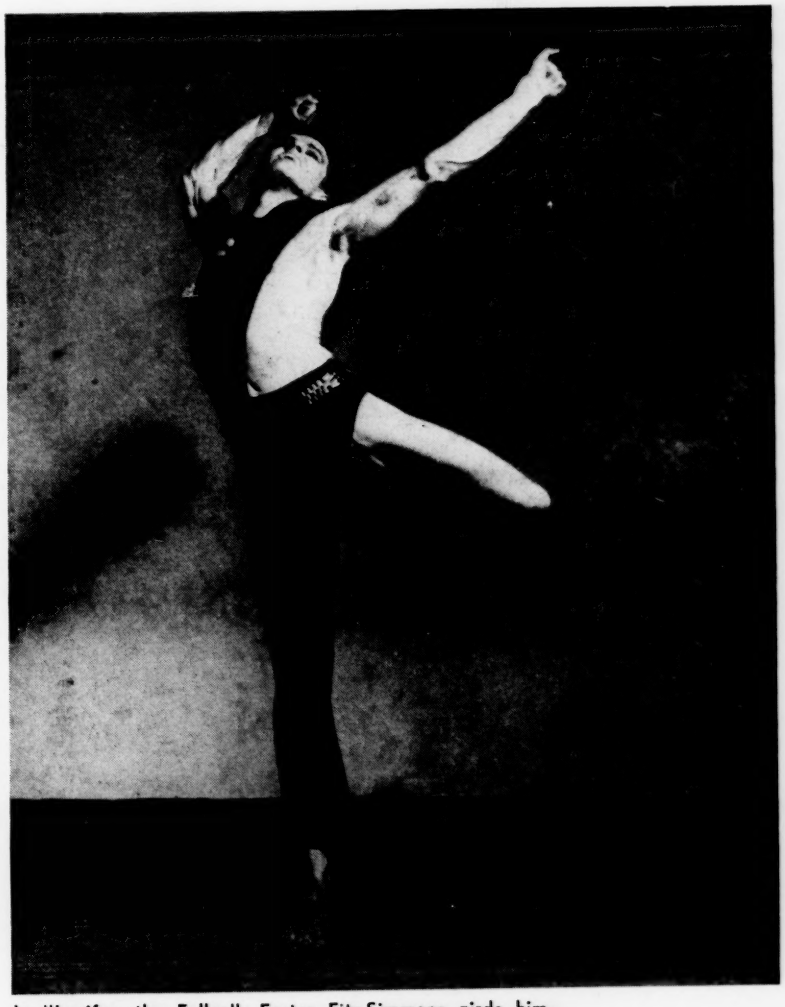
the former arabesque would be accorded a sharper inflection and filled with greater energy than the second arabesque which would be given a gentler inflection and would employ a lesser degree of energy. As I have suggested, an arabesque may mean or imply any number of things or it may be used for purely decorative purposes, but even if it is merely decorative, its qualities may vary. What is true of the arabesque is true of almost any movement you care to select.

The flow of energy need not make itself manifest in uninhibited activity. We have all seen dancers who "knock themselves out" in exuding energy and still fail to achieve any desired effect other than suggesting a dash of "ham". It is possible to stand completely still and project degrees of intensity. While standing in one spot, the dancer (or actor) can suggest serenity, hauteur, fear, rage and a number of emotions, all conveyed by the tightening (the generation of energy) of certain muscles or the relaxing (release of energy) of other muscles. Until the dancer understands the usage of energy, until he masters the energy in his body and until he employs that energy correctly, he is doomed to failure, and entrechat-dix to the contrary.

I have purposely selected ballet terminology for discussion in connection with energy-control, for although all dancers are governed by dynamics, ballet students receive little instruction in this matter in their classrooms, whereas modern dancers, for example, deal with movement quality as often as they deal with movement pattern. Even young modern dancers, however, sometimes have difficulty in applying to theater-dance the very principles they have learned in class. But I want to make it clear that although I selected the arabesque for my initial example, the principles of inflection and of energy-control apply to an attitude, a bourree or a jete, to name a few more ballet terms, or to a time-step, a mudra or a walk.

It is perfectly true that certain movements, by their very natures, require a large amount of energy expenditure but even in such cases a few degrees of shading, and of course inflection, are possible and desirable. The point is that the dancer and the director must determine where, how and when inflections should occur and with what quality, what degree of energy, a movement must be invested. The choreography not only provides clews to these matters, and obvious ones, but it also clearly demands certain treatment. When given a dance assignment, then, the young dancer should not be satisfied with simply executing, say, glissade, assemble, pirouette, entrechat, but should dance such an enchainement in keeping with his character (if it is a character role), the situation, the direction he is moving in (or from) and what he expects to find when he arrives at his new spot, the tempo, the rhythm, the style of the piece and other factors too numerous to mention. The student must pass this course if he is to become a dancer. Conjugating kinetic verbs or declining motor nouns will get him nowhere; he must learn to use them for communication, for dance.

Is it tone or muscle that make the dancer? Can it be done by conjugating kinetic verbs? Or how?



In "Lucifer, the Fallen", Foster Fitz-Simmons girds himself in aspiring, upward movement before the plunge into Hell, an illustration of dynamic control before resolution in motor-release.

IF Paris COMES TO

Left: The Youth sees the last of his world in a Paris garret. Jean Babilee as the Youth in "Le Jeune Homme et La Mort". Right: 18 year old Danielle Darmance, recruited from the Bal Tabarin in Paris dances the principal role in "Bal des Blanchisseuses", especially created for her by Roland Petit.

A TRIBUTE

All that was left to us of the unforgettable Phoenix, Serge Diaghilew, were his ashes. But we know the myth, this Phoenix died to spring up again from its ashes. Boris Kochno, *who assisted Diaghilew in his work, is now organising a veritable festival of youth and dancing. Once again we see him grouping the painters, the choreographers, the dancers. Around Roland Petit, the dispersed quicksilver, reassembles itself and forms a block, which vibrates and sparkles. The Phoenix meditated upon its substance, reorganized its great soul and its multicoloured plumage, in the secret of the fire.*

JEAN COCTEAU

THE STORY of the Ballets des Champs-Elysees begins in the heart of Paris two years ago, before the Liberation. It begins really in a bistro called the *Massif Central*, in the Rue de Montmartre where the cook and proprietor, Edmond Petit, stood between cash register and his son, Roland Petit, a dancer at the Paris Opera, wavering between the two and trying to come to a decision. Apparently, the cash register lost that decision because whatever Petit, Sr., could spare from his business he put into the new company being formed by Petit, Jr., the company which was to call itself in a matter of months the Ballets des Champs-Elysees.

NEW YORK IN APRIL

by MARK RICHARD FROME

photos: Lipnitzki, Paris

photo: B. M. Bernard, Paris

Above pictures are scenes from "La Sylphide", by Roland Petit, after Taglioni. When the curtain rose on Taglioni in "La Sylphide" 115 years ago, a picture similar to that above greeted the audience. Above, the 1947 parallel is reenacted by Nathalie Philippart and Roland Petit.

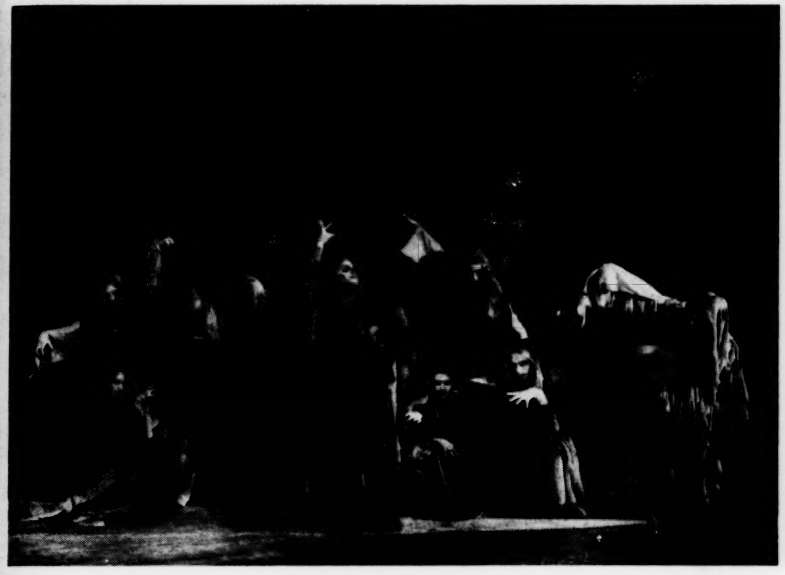
Even before the Liberation Roland Petit, dissatisfied with the artistic climate at the Paris Opera, where he had spent 10 of his 19 years, shook the dust of the Opera from his heels and, taking with him several opera dancers, notably Jean Babilee, undertook the formation of an independent, progressive artistic company. In organizing this new group, he wittingly or unwittingly followed in the footsteps of Col. de Basil, who, some 17 years ago in Paris, went about his business in very much the same way.

Petit, like de Basil, sought and found his talent in the schools. Time has underlined the sagacity of Col. de Basil in uncovering stars like Baronova, Toumanova and Riabouchinska and others, who were just kids practicing and waiting for a nebulous job in 1932. It remains to be seen whether or not Petit shall have been equally the Columbus of the post-Liberation ballet period.

The personnel of the company stem from the schools of Rozane, Kniazeff, Volinine, Egorova and Preobrajenska. Petit did not stop there. He drew upon the music halls and the Folies Bergere. He attracted an artistic nucleus which has the appearance of a flowering of French art. Boris Kochno, for ten years an artistic collaborator of the peerless Diaghilev threw in his luck with Petit. They were joined by the composer Henri

Sauguet and the artist Christian Berard. This was in the beginning.

The first principal work of Petit as a choreographer, *Les Forains,* (The Traveling Players) had a *succes d'estime* in Paris. Around this success was built a repertoire with which the company attracted the attention, in October, 1945, of M. Roger Eude, Director of the Theatre des Champs-Elysees. M. Eude undertook to give the company a name, the same name as his theatre, and since October, 1945, the Ballets des Champs-Elysees has sallied under the banner of the same M. Eude, to the satisfaction of all parties concerned.



A concourse of witches and warlocks gathers on a Scottish hearth in Roland Petit's "La Sylphide". At left: Gordon Hamilton in the role of the No. 1 Warlock.

Now, it is almost a bromide that when an artistic group, like the one under observation, shoots into prominence in the French capital, the French government sits up and takes a paternal interest. In this respect at least, it has little in common with one other paternal government, which shall be nameless, a government which is perfectly complacent about the most promising, most spectacular, most inspired artistic movements born under its paternal nose, movements, which may struggle to life, turn blue in the face and die, if they like, without interference from above.

The paternal French government, through the agency of the Ministry of *Beaux Arts,* saw in this youthful company a means of purveying French art to the savage foreigner, and jumped. What indeed could be a more adequate instrument of propaganda abroad than a good ballet company? So thought the French government.

Consequently, this company has been seen outside of France in Lisbon, Luxembourg, Zurich and Basel in Switzerland, Glasgow and recently in London, always with plane and railroad fares donated by the Ministry of *Beaux Arts.*

Now, IF Paris should come to New York in April, and that is a large *if,* we shall see a repertoire composed of the works of Roland Petit, Marcel Berger, Ana Nevada and Janine Charrat. For two months, since the arrival of the vanguard of this French company, its managerial fortunes have defied all description, so that at time of going to press, there has been no clear, public statement as to who the lucky manager will be, if any at all. If any happy consummation is achieved, and the company's bookings are finally arranged, this is the repertoire, as it will be presented:

LES AMOURS DE JUPITER — Choreography by Roland Petit — Story by Boris Kochno — Music by Jacques Ibert — Decor and costumes by Jean Hugo.

LA FIANCEE DU DIABLE — Choreography by Roland Petit — Music by Jean Hubeau-Paganini — Decor and costumes by Jean-Denis Malcles. "*Let him dance till he dies*" Th. Gautier.

CONCERT DE DANSES — Choreography by Marcel Berger — Music by Mozart-Tschaikowsky — Decor and costumes by Andre Beaurepaire.

LOS CAPRICHOS — Choreography by Ana Nevada and Juanito Garcia — Music by Padre Soler, Rafael Angeles and Mateo Albeniz — Decor and costumes by Clave.

LES FORAINS — Choreography by Roland Petit — Story by Boris Kochno — Music by Henri Sauguet — Decor and costumes by Christian Berard.

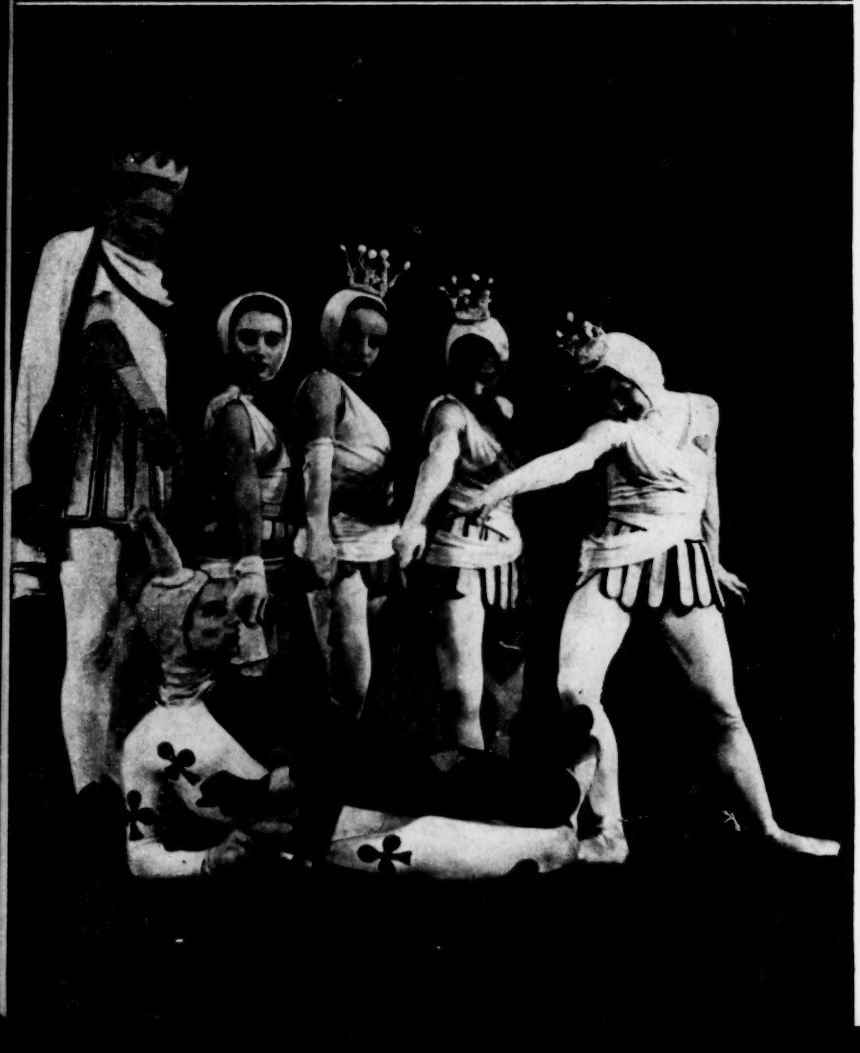
LE DEJEUNER SUR L'HERBE — Choreography by Roland Petit — Story by Irene Lidova — Music by A. Tcherepnine-Joseph Lanner — Decor and costumes by Marie Laurencin.

JEU DE CARTES — Choreography by Janine Charrat — Music by Igor Stravinsky — Decor and costumes by Pierre Roy.

LE SPECTRE DE LA ROSE — Choreography after Fokine by Petit — Music by Carl Maria von Weber — Decor and costumes after Bakst by Karinska.

LE RENDEZ-VOUS — Choreography by Roland Petit — Story by Jacques Prevert — Music by Kosma — Decor by Brassai — Costumes by Mayo.

LE BAL DES BLANCHISSEUSES — Choreography by Roland Petit — Story by Boris Kochno — Music by Vernon Duke — Decor



by Lepri.

LA SYLPHIDE — Choreography by Petit after Taglioni — Music by Schneizhoeffer — Decor by Serebriakoff — Costumes by Berard.

LE JEUNE HOMME ET LA MORT — Choreography by Roland Petit — Story by Jean Cocteau — Music by Johann Sebastian Bach — Decor by Wahkevitch — Costumes by Berard.

The aforenamed are the principal works in the repertoire. A few divertissements like the Swan Lake and Bluebird *pas de deux* are likewise seen. The alternating conductors are Richard Blareau and Andre Girard.

(continued on page 35)

A pack of cards come to life in Janine Charrat's ballet titled "Jeu de Cartes". Jean Babilee appears as the Joker, at left.

Above, the traveling players pause in their dolorous pilgrimage before pushing on to the next town in "Les Forains".

To the right: This is what ensues when a crowd of lively Parisian washerwomen have a ball. That wash on the line is, clean wash, of course.

photos: Lipnitzki, Paris

Springtime on
PARK AVENUE
by HELEN DZHERMOLINSKA

WHEN the Astaire School of Ballroom Dancing threw open its doors to a pushing, pop-eyed public on March 7th, its plush magnificence cowed the majority of first visitors into staggering one step forward and two steps back — in 3/4 time, of course.

To an observer accustomed to the austerities of the ballet classroom, the gorgeous decor, the shin-deep rugs, the exquisite parquetry, the espaliered lemon trees in the wallpaper of the "Lucille Bremer" room, the 250 pound chandeliers in the "Adele" ballroom, with more arms than an octopus, the "floating" floors and master-controlled music, all gave the illusion of a super pipe-dream, replete with sound and touch. But don't get us wrong. It represents the kind of pipe-dream we yearn for every other Tuesday and Friday, except in hot, sticky weather.

In spite of the fact that the school is not really one acre in size, it has all of 30 studios and a grand ballroom, split and serried like a Cretan labyrinth. Individual studios bear the names of dancers who have partnered Astaire, like Ginger Rogers, Adele Astaire, Rita Hayworth, and others.

And that's not all. This super, de-luxe setting is peopled. It is peopled with the kind of staff which is much more important to its destinies, in the end, than the architectural and scenic fancies that blind the wondering eye. The school is staffed by one hundred instructors, hand-picked by Astaire, and thoroughly schooled by him in an intensive nine-week, six hours a day, training course in the dances and style which have made him the public's fancy over two decades in every corner of the world where films are seen.

All this cost a pretty penny. The tune? 500,000 rutabagas. U. S. $ to you. And the bill of fare? Out of the welter of press releases, one is able to determine, with the help of a guide to double-talk, that the standard classic ballroom forms will be purveyed, those plus the art of relaxed dancing.

The waltz in three tempos, several styles of rumba, samba, and other Latin-American ballroom dances, lindy and fox-trot are the staples.

The specialties will be the "Adele" Waltz and the Astaire "Swing-trot", the latter a fox-trot danced in a syncopated 3 beats against 4. Its particular virtue is said to be that your grandmother looks as cute doing the swing-trot as your kid sister, even if your kid sister happens to look as cute as a gargoyle. If you haven't got a kid sister, that's your hard luck.

Another virtue of the swing-trot is that it can be done on a postage-stamp floor, a hard necessity in times like ours. If designed for this reason alone, it is a decorative and truly named "swinging" fox-trot, but in the matter of relaxation, well — this observer suffered a number of tensions in watching it in rehearsal, which may or may not be typical. The Astaire teachers danced and swung it to a crisp, but we permit ourselves some critical reservations on the ability of the average dancer to cope with its swinging patterns. Of course, we speak only for that section of ballroom dancers which is nervous and tense. If you are relaxed, neither the swing-trot nor your income-tax forms should present any difficulties.

Paula Lawrence, musical comedy star, points a menacing (or cajoling?) finger at the image of Fred Astaire in the Top Hat Room of the School. That is no optical illusion. It is Fred Astaire times four, grafted on the mirror.

The swing-trot and trots of this and that variety are taught by a complement of young teachers, serious, wholesome and versatile. Had they been hand-picked for no other reason than colorful background, rather than ability to teach, no more varied crew could have been assembled.

Among them we discover no less a gal than *Jeannie Campbell* by name, who caught a spy during the war at a Merchant Marine dance.

Two of the boys, *Rost Smylie* and *Jerry Beveridge*, were involved in cloak and dagger work during the war. *Ann Baron* is a second cousin of President Grover Cleveland. *Vern Cass*, has danced professionally in television and nite clubs since returning from 3½ years in the Air Corps. *Jean Moorehead*, related to actress Agnes Moorehead, has appeared as comedienne lead opposite Bert Lahr in "Dubarry Was a Lady" and in the Olsen and Johnson shows "Sons O' Fun" and "Laffing Room only". *Ted Gary* has produced the U. S. Coast Guard show, "Tars and Spars". *Thomas Lingoya*, a scion of one of the best families in Havana, saw service in the Cuban army during the war. He is now in possession of his first papers, due to intercession from Fred Astaire on his behalf. *Pan Leslie* is a former Conover model, and a pupil of Hanya Holm.

They come from as far away as Samoa, and there are no end of former Conover and Powers models among them, even ex-New York cops, former night club managers and orchestra leaders. And they can all dance, and what is better, they can all teach the skin off your teeth.

But the personal history which gets the solid uranium plated Oscar belongs to Miss *Gloria Gleason*, a gal who thumbed her way by ox-cart, pogo stick and hay-wagon from Lafayette, La., to New York to get a job as an Astaire instructor.

She had heard about the projected school last August, via the mysterious grapevine which apparently reaches places like Louisiana. Over the opposition of her family, and with no assurance of ever finding Fred Astaire, she got to New York, by heck, and spent four months hunting that elusive job in every nook and cranny. Finally, on the day she was scheduled to go back home, she answered a want ad in the Times, calling for dance instructors. She answered it, and was met and interviewed by Fred Astaire, four hours before she was to take her train back to Dixie.

Mr. Astaire, who has played such a providential part in Miss Gleason's existence, has just said finis (so he says) to a career which closed on his twentieth movie, "Blue Skies". He will devote himself to the New York school and others, with which he and his associate, Charles Cassenave, are planning to girdle the states.

If Fred isn't positively kidding about his retirement, and we hope he is, he has brought his prestige and specialized talent into a field which can do with fresh blood. Not that the woods aren't choked with good ballroom schools, because they're *not*. Schools of ballroom dancing outnumber schools of other types of dance, seven to one, locally and nationally.

It speaks well for ballroom dance teachers that, in spite of the preponderance of such

Top: Time off during class for Fred to chat with his hand-picked crop of instructors; a story about his horse, Triplicate, maybe? Below: Rehearsal for the swing-trot, with Fred on the scene, coaching.

schools, the percentage of good against indifferent teachers is as large as it is. But good or bad, it is amusing to note that the reaction from competing schools is pleased, rather than not. Nobody can deny that when the hot light of publicity focuses on a personality like Astaire, it illuminates the same territory for great distances outside its core.

By far, the greatest number of people dance outside the theatre and concert hall. The ballroom is their arena, and in spite of influences dating back to early teen-age, when they are harried by mothers and nannies into weekly social dancing classes, the prevailing public style is deplorable. All the way from the Stork Club to the Roseland dance hall, it is a visual

(continued on page 34)

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Kenneth MacKenzie digs into the cake at the Semenoff school opening in Santa Monica. Other celebrants from left to right are Elizabeth Schneider, Simon Semenoff, Anton Dolin, Rosella Hightower and Wallace Seibert. Below: Danilova studies her reflection in her dressing room mirror at the City Center.

photo: Walter Owen

just PEOPLE.....

photo: Jack Partington, Jr.

The Ballet Russe de Monte Carlo gives a reception in honor of Valerie Bettis. At left: Maria Tallchief, Valerie Bettis and Ruth Page tell or hear a tall one, to judge from the expressions. Casimir Kokic in background, center. Above: Miss Bettis, Serge Denham and Leon Danielian, at the same party, in a huddle, wishing each other "bon chance".

To the right: Michael Leisen, Paramount director, offers toe shoes to Alicia Markova for her autograph at the Semenoff party. At left, Mr. Semenoff and Billy Daniels, Paramount dance director.

photo: Constantine

.....AND PLACES

photo: Constantine

Above: Lenwood Morris, now in Cuba directing dances for "Samba", a Marion Gering production, shows dancers in the ensemble how it is done. It is a blend of rumba, song and conga, not to mention voodoo. To the right: George Zoritch, Jane Withers, Simon Semenoff and Alice Cavers link arms at the Semenoff party.

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THE REVIEWER'S STAND

by DORIS HERING

EVA DESCA and JESSICA FLEMING, YMHA, March 1.

In their concert debut just two years ago, Eva Desca and Jessica Fleming showed marked individuality. And this was in a way unfortunate. For if they had shown less promise in their first appearance, we might not have expected so much of them in their recent joint recital at the 92nd Street "Y" — and so, we would not have been so disappointed.

Partisan and *Cossack Song* still show Eva Desca at her best. They make free use of forceful, natural movement strongly colored with dramatic contrast. Of subtlety they have none, but their thematic material does not require it.

Like *Partisan* and *Cossack Song*, *Yisgodal* springs from great humanity and makes its appeal on a purely emotional level — or at least it did, until Miss Desca set forth the present cut version. Presented last season with a wordy spoken accompaniment, *Yisgodal* was a saga of the oppression and ultimate regeneration of the Jewish people. Because the words had a tendency to overpower the movement, Miss Desca has dropped them entirely, and the result is rather vacuous, pleasant dance. Perhaps through restoration of the carefully written program notes, or the spoken words, some of the lovely Jewishness of the work may be restored.

It is amazing that a dancer of Miss Desca's obvious sincerity can strike the false note she did in *This Pen For Hire*, a satire on unscrupulous journalism. Here was a strange admixture of decorative ballet movement—hackneyed pantomime—a slick costume—and an even slicker prop—all tumbled together to produce biteless satire, and misplaced humor.

Although Eva Desca is making artistic errors and wandering off on unrewarding bypaths, this is perhaps more healthy in the long run than the road Jessica Fleming is choosing to travel. Her experimentation is on the whole quite timid and concerned principally with form.

The quality that makes *Soliloquy* and *Righteously Resigned* satisfying work is not manifest in her later dances. Although *Soliloquy* is couched in personal terms, and *Righteously Resigned* is a character study, both have successfully bridged the gap between dramatic intent and its realization in terms of meaningful movement.

This clarity is lost in Miss Fleming's newer works, and there is no new quality to replace it.

Night Fantasy, a trio, has a certain elfish charm, but it encounters difficulty establishing a mood and holding it.

There is very little of the puritanical in Darius Milhaud's sophisticated *Scaramouche Suite*. Yet that is the accompaniment Miss Fleming chose for her bouncy *Allegory*. Needless to say, the polished music completely overshadowed the naivete of the dance characterization.

The story concerned two families comprising the usual number of parents plus a daughter for one and a son for the other. The dramatic possibilities are immediately apparent. Unfortunately they were fraught with length, rather than inventiveness. The whole was girlishly performed (and this includes the three masculine roles) by Miss Fleming, Miss Desca, and Anette Gabriel, Sara Hamill, Kay Raphael and Josephine Taylor.

LA MERI and FEDERICO REY, YMHA, March 9.

Due to the efforts of dancer-scholars like La Meri, concert audiences have learned much about ethnic dance. One of the things we have learned is that ethnic dance is not an expression of the individual. It is a dance of identification with the group. No one is interested in the dancer's attitude toward what he is doing, but rather in whether he identifies himself satisfactorily with it and adheres more or less rigidly to the traditional forms.

And according to this criterion, Federico Rey is a first class exponent of the Spanish dance. He has dignity, charm, versatility, and technical brilliance. In addition he possesses a solid respect for classic form.

His performance with La Meri at the 92nd Street "Y" was for the most part a repetition of the material he presented last spring and was designed to show his range to the fullest. Since his personality is more engaging than fiery, Mr. Rey very wisely avoids too much Flamenco work (although his taconeo in the unaccompanied Gypsy Rhythms was again a pleasure to listen to). In its place he performs gay little character bits like *El Barquillero* (The Cookie Vendor) and *Malaguena* (The Fishmonger) pleasantly and expertly.

There is an exaggerated hauteur usually associated with Spanish court dance that Mr. Rey does not have. Yet he does an excellent job of his *Eighteenth Century Bolero*, performing the endless *entre chats* and ballet style movements with a quiet dignity and a very real mastery.

While Spanish dance does contain a certain amount of pose and posturing, La Meri's approach in the duets she shared with Mr. Rey, leaned heavily upon that facet, leaving Mr. Rey to handle the actual dancing almost single-handed.

La Meri is a charming woman. Her personality is so enchanting that it is impossible not to love her and reward her efforts with warm applause. And this is dangerous. For an audience that is captivated by purely subjective means is not a critical audience.

Consequently all her dances were colored by a hearty tongue-in-cheek quality that prevented them from speaking for themselves. One had the feeling that it was "La Meri giving her own inimitable version of the Hindu dance Lasyanatana", instead of La Meri perpetuating the great tradition of the Hindu dance.

* * *

ELIZABETH WATERS, Humphrey-Weidman Studio Theatre, Feb. 16.

This dancer, not seen in solo recital in New York in seven years, appeared at the Studio Theatre in February in a program devoted to interpretations of an ethnic nature, without in any way committing itself to ethnic style. Miss Waters

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has been touring the country for some years at the helm of a modern group which called itself *Dancers En Route*, has taught and lived in the southwest, and by all signs, has had a marked personal reaction in her dances to the landscape and culture which she interprets in her program.

Her *Characterizations of the Southwest*, subtitled *Mexican Portraits, Tragic Faith, Pueblo Woman* and *The Navajo Way*, and her *Shifting Landscapes in New Mexico* throw into relief Miss Waters' quality of intensity and disposition toward a single note in the emotional keyboard. This intensity is felt in the selection of her themes, rather than in their projection. Her southwestern woman is not exactly a creature who reflects the sweep and grandeur of the landscape; she is a prisoner of a culture. If it was her aim to indicate this, then she may have been said to have achieved success, but as characterizations so-called, they were never fully realized.

Again, the dancer's vocabulary of movement seems limited, a limitation which springs from subject matter rather than from lack of ideas. Dances in the realm of the tragic make little demand on realization of kinetic ideas. However, within the framework of her approach, her technique was good; even though there was not much demand on it, it was evident that she had further technical resources to exploit.

Her program could well do with the omission of a satire that fell on its face (*Love Thy Neighbour*) and a portrait called *Self-Destruction*, in a style which may best be described as "period" modern, say the period of 1930-35. The satire on the good neighbour policy was indefinite, lacked thrust, suffered from mugging. *Self-Destruction* was moralizing, and never by its approach indicated the behaviour by which "evil things destroy themselves eventually".

A lyrical turn was visible in the suite called *Verdict* ("These, among others, do not accept it"). The same intensity of theme is apparent; the invention, however, is more definite, the shape, less nebulous. *Hebrew, Russian* and *Spanish*, in the order named, show happy realization of choreographer's concept.

Miss Waters as choreographer finds herself in the abstractions of *Lament* and *Evermore*, her final dances to a greater degree than she does in landscape and the ethnic. *Evermore* is a design of perpetual motion, a design in the shape of a

wheel. It exerts a hypnotic fascination, coming as it does, at the end of a program of such abrupt, unfinished patterns.

It will be interesting to see what further effect the southwest, whither she has returned, has on this excellent dancer, when she returns to the concert stage in these parts.

H. D.

KATYA DELAKOVA and FRED BERK, YMHA, March 16.

The Adult School of Jewish Studies presented the modern dancers Delakova and Berk at the 92nd Street "Y" on March 15th and 16th in an ambitious program, holding up the mirror to Hebraic customs and culture.

Both Miss Delakova and Mr. Berk have evolved a highly personal technique which is at the same time plastic and lyrical-modern. In neither is it advanced to the point where it can support the proportions of the themes they have chosen to interpret, nor do these historic and poetic themes find justice in execution, but on the other hand, in the matter of personal charm and color, both dancers are at an advantage.

Their *Hagadah,* a story of Spring, which is likewise the story of the Israelites in Egypt, Moses and the Burning Bush, and Miriam, no less, the two dancers are somehow irretrievably lost in a maze. Israel in Egypt is a little large for a *pas de deux*; this subject lends itself better to pageantry.

In *The Golem,* for the very reason that they are limited to two individual characters, they are successful. Legend tells that in the 16th century in Prague there lived a Rabbi Loew who created a figure of clay, the Golem, and he gave it life by writing the name of God after a kabalistic formula on its forehead. He used this creature to fulfill his orders, and was eventually destroyed by it. This urge to infuse life into inanimate objects occurs frequently in the literature of ancient and mediaeval times; it occurs even in modern literature (witness, e.g. Frankenstein); it lends itself handsomely to the theatre as a subject. It is well realized here in the plastic style employed, and illusion is effectively nourished in the matter of costume and lighting.

In a piece called *There is No Justice,* it is this observer's complaint that there is indeed no justice. In a lore as teeming and rich with gesture, humor, homeliness, earthiness, to mention but a few of its endless facets, as Jewish folklore, there is little to indicate in this tale of Helm that this hidden wealth exists. There are only moments when either Delakova or Berk realize the delicious humor so inherent in these characters they portray, notably in the entrance of the Rich Woman and the entrance of the Poor Philosopher.

Deathless Voice is a study in alternating solos on a grim subject. The text states: "From the last letter of a friend dated September, 1940. '. . . . . Jews were rounded up in the square. There is nothing left. I escaped to the next town . . . .' ". There was little in the crawling attitude of prostration and humiliation of the two solos that rose to the grandeur and scope of the text. This, again, belongs to spectacle.

It was gratifying to see these two winning personalities conclude with what where frankly folk dances. In *The Nights Are Young,* they perform three brief and delightful dances based on Palestinian folk tunes. One of them is recognizable as a Hora.

H. D.

Gertrude Lippincott, gifted young dancer and choreographer, is continuing her concert appearances this season with a program sponsored by the Dance Club of Mount Holyoke College, South Hadley, Massachusetts, on February 20th. At this program, Miss Lippincott presented premieres of two dances, *The Devil is Loneliness* and *This is the Passing. The Devil is Loneliness* takes its title from a recently published novel of the same name by Elma K. Lobaugh, and has music written by Lionel Nowack. In it, the dancer speaks the four lines of the poem written by Miss Lobaugh. *This is the Passing* has for its accompaniment, the poem of E. E. Cummings, No. 19.

On March 4, Miss Lippincott appeared before the Woman's Club of Minneapolis, on March 22 at Purdue University, Lafayette, Indiana, and on April 11 again in Minneapolis, sponsored by the Alumnae Sorority of Gamma Phi Beta. The Purdue University program premiered the new dance, "Ki Yipee Yay", to music by Louis Horst.

Miss Lippincott was in residence at Mount Holyoke College from February 14 to February 22 and taught the dance classes and the Dance Club. On March 22, she presented a Master Lesson to a Dance Symposium, attended by the dance groups of seven Indiana colleges.

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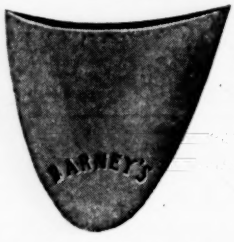

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A Cloud of Chiffon and Lovely Milada Mladova in plastic arabesque.

SWINGTIME ON PARK AVENUE

(continued from page 26)

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By actual count, nearly 5000 visitors crowded the door of the school on its opening day. Flashlights popped; the press huddled in self-defense attitudes under the redundant murals in "Rumba Row"; bemused and bewildered Joes studied themselves anxiously in 65 mirrors; the atmosphere was electric with conversation and voltage from the deep pile rugs—AND Fred Astaire dispensed presents of solid gold bangles in the shape of a locket to charter members of the school. The bangles read on one side: Astaire School of Dancing. So, if we can push our way in again, we'll get one of those bangles or else—or else, we won't.

A running account of celebrities who appeared at the formal opening would somewhat crowd other material out of this issue, so a personally conducted tour of the Astaire guest book is recommended to those who want to know. But, if we can't tell you what other celebrities were there, of one you can be positive.

Kilroy *was* there.

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PARIS IN NEW YORK

(continued from page 22)

This company has, even more than de Basil's company when it first came to America, a monopoly on youth. Its oldest member is 24 years old. It has a compliment of 45 members, 38 of whom are dancers.

On its distaff side, it boasts a ballerina in the grand classic style, Mlle. Nina Vyroubova. Other soloists are Nathalie Phillippart, Irene Skorik, Danielle Darmance, Simone Mostovoy.

Principal male danseurs number among them Roland Petit, Jean Babilée and Gordon Hamilton. Other soloists are Christian Foye, Teddy Rodolph, Yura Lobov, Paul Gnatt and Guy Laine.

MARINA SVETLOVA and new partner ROBERT ROLAND, who are winding up a smash transcontinental tour in New York.

Twenty-three year old Jean Babilée, who divided his time during the occupation between the Paris Opera and service in the Maquis, the French underground, is preceded by glowing accounts from Europe. Some critics declare he is the best classic dancer on the continent outside of Russia. The inevitable comparison to Nijinsky is also noteworthy. Babilée is married to ballerina Nathalie Philippart.

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Australian born Gordon Hamilton, comaitre de ballet with Petit, has been associated with the Sadler-Wells Ballet, but left that company in 1946 because he believed Boris Kochno's organization offered him more fertile ground for artistic growth. He is noted for character roles, such as the Warlock in *La Sylphide.*

It would be sticking out the reportorial chin to predict the reception the company may get from New York and outlying posts. But it is illuminating to record its reception in such diverse places as London, Paris and Switzerland. London, via its press, calls it "warm, fresh, spontaneous". Paris crowds the theatre every night for 30 days to see it, a record in Paris unequalled even by Diaghilev. The high point in ovation, however, came in Zurich and Basel in Switzerland, cities where audiences roared and jumped and demanded and got some 36 curtain calls from the company, and lingered in the house cheering and it is supposed, yodeling, long after the dancers had changed into street clothes and removed makeup. This in cities which are German-orientated and influenced, rather than French, and spontaneously offered a French company.

This is fair warning to New York on the eve of the appearance of the first all-French company to come to these shores since the day of Elssler and Taglioni to try out its yodels at home before greeting the Ballet in **April.**

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Season in Review

(continued from page 15)

Here, too, the management is to blame for crippling the company. You cannot expect a dancer to be spontaneous and clean in performance when he is subjected to a murderous routine. Before opening in New York on Sunday, February 16, the company concluded 28 consecutive one-night stands on the immediately preceding Saturday. Once in New York, long rehearsals daily have been the rule. This summer, I understand, the long vacation will be out; during the hot summer months they are planning to visit Mexico. Small wonder that sickness and accidents have plagued them during every New York season!

Another important reason for dreary performances is that over the past few years the company has constantly been drained of first rate dancers. The management has persistently refused to hire more dancers and put some of their old works back into commission — also for reasons of money. All of the old ones still being danced are seriously out of whack, and have been for years. When Danilova twists a knee or Franklin sprains his back, they are altogether sunk.

They have been satisfied to accept what is possibly one of the ten most squalid auditoriums in the world for putting on ballet, the City Center. The big spectacle ballets are thus reduced

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in dimensions and theatrically, and the lighting is uniformly bad. What couldn't be done, for instance, with *Concerto Barocco* by means of imaginative lighting effects?

They are satisfied, too, to pass off shabby sets and costumes for ballets they consider surefire. What does the customer new to ballet think when he is confronted with the aged, wrinkled backdrop for *Swan Lake?* And when he hears the music played by an orchestra only half as efficient as the orchestra for the infant, noncommercial Ballet Society?

Compare the season you have just witnessed with that of 1939. Despite the outbreak of war, the ballet assem-

ELENA IMAZ, rising young Spanish dancer, appearing in first concert season with Marina Svetlova and Robert Roland.

bled in New York and gave premieres of *Ghost Town, Rouge et Noir, Capriccio Espagnol, Devil's Holiday,* and *Bacchanale.* They could bolster the repertory with *Gaite Parisienne, Seventh Symphony, Bogatyri,* and *St. Francis,* all of which were only one-year old. *Giselle* and *Coppelia* were also just one-year old if you consider that they had never before been performed in their entirety by a modern, first-rate company. The following year the company could still stage a trifle like *Vienna,* 1814, and on the same evening in the same ballet you could see Danilova, Markova, Slavenska, Youskevitch, Franklin, Eglevsky, Zoritch, Volkoff, Guerard, Mladova, Roudenko, Marc Platt, etc.

As footnotes to the above, here are a few random comments on dancers and individual performances.

Alexandra Danilova — Now completely recovered from last season's injury, Danilova has been dancing off and on like a house afire. An intermission anecdote more or less sums it up. Between the acts of *Coppelia*, one of her greatest roles, I overheard a girl ask her escort who he thought the greatest ballerina is. "Why Alexandra Danilova, of course," he replied. "Is there any other?"

Ruthanna Boris — The work of none of the younger dancers has pleased me more than that of Boris. For ballerina status all she needs to acquire is a more coruscating style of her own. Three years in Europe, I suspect, might do the trick.

Marie-Jeanne — Not half so sharp this season as previously, nevertheless no one gets a worse break for less cause than Marie-Jeanne. No matter what can be said against her, she has rarely bored me. Nothing better illustrates the policies of the management than what has occurred with respect to Marie-Jeanne in *Serenade*. Brought in several years ago as a guest star for the first performances, now that they have her under their thumb as a permanent member of the company, she has to wait for Boris or Krassovska to be indisposed before she can get a crack at *Serenade*. She had also been booted out of *Ballet Imperial*, *Mozartiana*, and *Concerto Barocco* during the performances I saw this season.

Maria Tallchief — Hailed by both public and press as the coming American ballerina in 1943, Tallchief has not quite lived up to her promise. I don't seem to be able to put my finger on the reason why.

Nathalie Krassovska — Beautiful, competent, and hopelessly dull to watch.

Frederic Franklin — Maitre de ballet, partner of Danilova, and soloist in his own right, Franklin has taken a new lease on life this season. His always ingratiating personality (he is sort of the Danny Kaye of ballet), his dependable dancing and miming are invaluable mainstays.

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Leon Danielian — His technical equipment, with the exception of lifts and support generally, is now superior to that of any male classical dancer I have seen recently in America. Nevertheless, *Spectre de la Rose*, which he revived this season, does not strike me as being precisely his dish.

Nicholas Magallanes — This dancer's chief virtue lies in his strength and easy partnering. These do not, unfortunately, offset the fact that whatever he does ends with a thud. You keep wishing he would get the lead out.

LITA and GABRIEL CANSINO who recently appeared in a record run at the Bismarck Hotel, Chicago.

Robert Lindgren — He seems to have made longer strides in six months than any boy in the company, in spite of a number of flaws. He is becoming more assured in his characterizations, less wooden in his dancing, and I was especially impressed by his strong interpretation of "the frontiersman" in *Virginia Sampler* (subbing for Danielian). This role is much better suited to his straight, angular style than "the King of the Dandies" role in *Le Beau Danube*, where he also replaced Danielian on occasion.

Herbert Bliss — In previous seasons I have admired this dancer's poise and his constant progress. This spring he seemed played out, turning in a gauche performance in *Serenade* (replacing the cold-ridden Danielian) and listless in lesser parts.

The season supplied a great many more poor performances than good ones, perhaps because the whole company was overworked. Some of the specific performances I didn't care for and not already mentioned were the following:

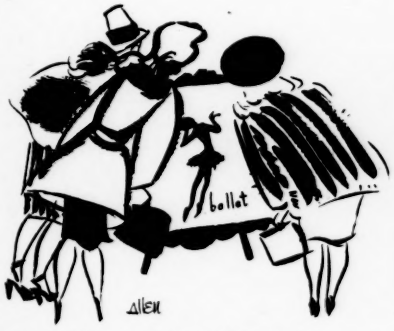
Pauline Goddard's "flower girl" in *Gaite Parisienne.* This role has become saccharine at her hands, a kind of suburban high school girl who is the toast of the annual spring prom. This particular flower girl ought to be charming all right, but something more as well — vulgar, volatile, slightly amoral.

Patricia Wilde's *Concerto Barocco* I thought lanky, loose, and acrobatic.

Gertrude Tyven's version of what Tallchief does so well in *Ballet Imperial* was tepid, as was also Chouteau's dancing of Marie-Jeanne's lively part in *Mozartiana.*

All three of these dancers lack the experience and personal projection to carry a ballet, and there is no good reason why they should have to. To give each promising member of the company a chance to do his or her bit is commendable up to a point. It helps morale, and it provides younger dancers with experience. When foisted on an audience before they are ready for major roles, it injures them and the company, regardless of how the man out front may suffer.

Dancers in the ensemble whose fine work consistently caught my eye were Harriet Toby, Shirley Weaver, Stanley Zompakos, Armand Picon, and Frank Hobi.



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(March 17, 1947)

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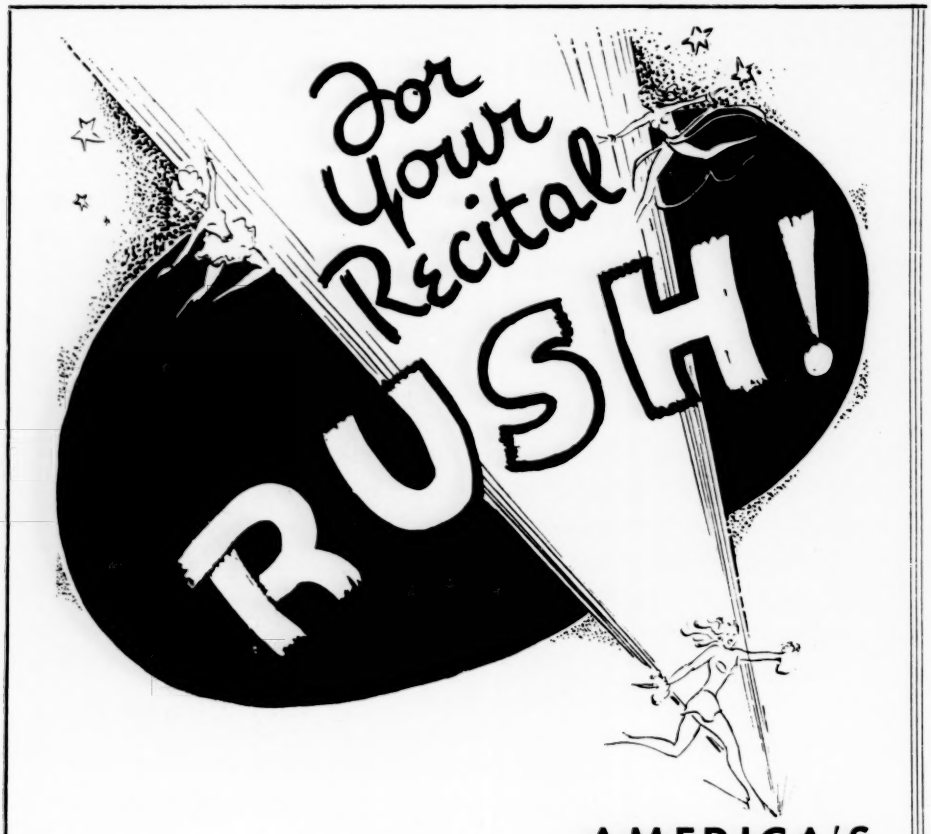

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These are modest dances, altogether in keeping with the small stage and with the rest of the musical, their exits and entrances nicely woven into the fabric of the book. They accomplish nothing to advance the action, to be sure, but that is rather a cause for thanks.

The most amusing number in the show occurred at the end, the "After Today Gala Polka," which gave the well-trained ballet corps a chance to show its stuff. In Lucinda Ballard's clever costumes the boys and girls frolicked like children, flirted mischievously, and jitterbugged a little when the music seemed to call for it.

Act III opened with a delightful waltz ballet wherein Balanchine has combined the basic mood and patterns of the waltz with movements from the classical vocabulary — lifts, supported arabesques, etc. For Mary Ellen Moylan, formerly of the Ballet Russe de Monte Carlo, he supplied numerous opportunities to show off her lovely long flexible legs, her fine extension, her sparkling style. Though her *batterie* could stand improving, she seemed plainly more at home than she was a year ago in Tudor's ballets for *The Day Before Spring*. She was ably partnered by Francisco Moncion, who might do well, however, to drop a few of those extra pounds he seems to have acquired.

The musical also contains a brief Slavic dance. Ever since *Prince Igor*, any choreographer who has attempted this sort of thing has started out with two strikes against him. Under the circumstances, Balanchine has done just as well as can be expected.

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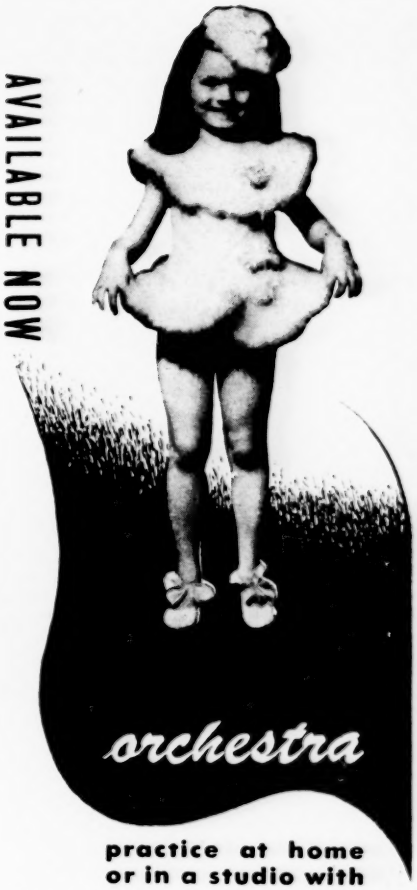

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